

PHILLIPS' : : : : :
DUBLIN, BELFAST, & IRISH
PROVINCIAL CONCERTS : :

THEATRE ROYAL
DUBLIN : : : : :

BEECHAM : :
ORCHESTRAL
CONCERTS : : :

CONDUCTOR : : : MR.
THOMAS BEECHAM

TUESDAY, : : : : :
OCTOBER 26th, 1909,
At Three : : : : : :

ANNOTATED PROGRAMME :
PRICE SIXPENCE : : : : :

PROGRAMME.

OVERTURE - The Bartered Bride - *Smetana*

ARIA - "Vesti la giubba" (*Pagliacci*) - *Leoncavallo*
("On with the Motley.")

Signor TAMINI.

CONCERTO in D for Violin with Orchestra - *Tchaikovsky*

Solo Violin—Miss KATHLEEN PARLOW.

SONG - Lohengrin's Farewell (*Lohengrin*) *Wagner*

Signor TAMINI.

NEW WORK - Samhain - *Vincent O'Brien*

INTERVAL OF TEN MINUTES.

PRELUDE "On the Cliffs of Cornwall" (*The Wreckers*) *Ethel Smyth*

As performed by command of the King and Queen
at His Majesty's Theatre, London, July, 1909.

Sir EDWARD ELGAR'S NEW SYMPHONY in A flat (Op. 55)

BLÜTHNER GRAND PIANOFORTE.

Programme.

SMETANA - - Overture, "Die verkaufte Braut"

Smetana's life was comparatively uneventful. He was born at Leitomischl, in Bohemia, on March 2nd, 1824, and, after a short course of study in Prague, was for a time a pupil of Liszt. He then opened a conservatoire in Prague, and was for a while conductor at Gothenburg. From 1866 to 1874 he was conductor of the National Theatre in Prague, resigning the post because of his growing deafness. He suffered from mental derangement for some time before his death. He is rightly looked on as the founder of the new Bohemian School of music, though his fame has been eclipsed by that of Dvorák. He composed many operas—mostly on national subjects—of which "Die verkaufte Braut" (1866) is the first and the best known; others which deserve mention being "Dalibor" (1866), "The Kiss" (1876), and "Libussa" (1881). His Symphonic Poems also attained great success, the most familiar being the series of six, "My Fatherland" (Vltava, Visegrad, Sarka, Aus Böhmen, Hain und Flur, Tabor, Blaník), and his "Carnival in Prague." His quartet in E minor, "Aus meinem Leben," is also frequently played.

"Die verkaufte Braut" was produced in Prague on May 30th, 1866, and was presented for the first time in German in 1893, the German Text being by Max Kalbeck, the well-known biographer of Brahms. It was played in London in 1896 by the Saxe-Coburg Company at Drury Lane, and at Covent Garden in the early part of 1907.

The original libretto by K. Sabina deals with the story of Kezal, a marriage-broker, who tries to arrange a marriage between Mary, the daughter of Kruschina, a rich farmer, and Wenzel the son of Mischa, another well-to-do peasant. Mary

is, however, in love with Hans, and Hans turns out to be the lost son of Mischa. Wenzel goes off with a Spanish dancer, so all ends happily and Kezal is outwitted.

Before "The Bartered Bride" became popular, the Overture was played separately under the title of "Lustspiel" Overture (Overture to a Comedy).

The brisk figure which is given out by full orchestra at the outset is taken from the introduction to the last scene of Act II. This is immediately followed by the first theme, which is announced by strings only. It is of somewhat similar character, and is treated in imitation. This is the theme which in the opera is associated with Kezal. Gradually the wood-wind and brass join in with figures derived from the opening bar of the theme, and we reach suggestions of the second subject, interspersed with allusions to the first theme. Ultimately the second theme, which is in thirds and has the character of a national dance, is stated by strings and wood-wind, figures taken from the initial bar of the first subject serving as accompaniment. This melody is also derived from the closing scene of Act II. The second theme is then presented once again *fortissimo* by the whole orchestra, and this is followed by a *Coda* founded on a phrase of even crotchets, to which the opening bars of the introduction are added.

The development starts with the first bar of the first theme given out by strings in unison, with detached notes of the brass on the first beat of each bar. A new melody for oboe soon makes its appearance against an insistent crochet figure for second violins. Later the second theme enters (in thirds as before) on the wood-wind, a new phrase for violins and 'celli being used as a counter-subject.

This leads to the recapitulation, which includes the introductory bars and the *Coda*. The final *Coda*, which is of some length, is based on the two principal themes, the figures of the first serving as accompaniment to the second as above. The closing bars return to the prefatory passages.

A. K.

R. LEONCAVALLO - "Vesti la giubba" (*I Pagliacci*)

SIGNOR TAMINI.

Recitar!—mentre preso dal delirio.
Non so più quel che dico e quel che faccio!
Eppur—è d' uopo. Sforzati!
Bah, se' tu forse un uom? Tu se' Pagliaccio!

Vesti la giubba e la faccia infarina.
La gente paga e rider vuole quà.
E se Arlecchin t' invola Colombina,
Ridi, Pagliaccio! e ognuno applaudirà!
Tramuta in lazzi lo spasmo ed il pianto;
In una smorfia il singhiozzo e 'l dolor—
Ridi, Pagliaccio, sul tuo amore infranto!
Ridi del duol che t' avvelena il cor!

English Version.

To act, with my heart maddened with sorrow.
I know not what I'm saying or what I'm doing.
Yet I must face it. Courage, my heart!
Thou art not a man; thou'rt but a jester!

On with the motley, the paint and the powder,
The people pay thee, and want their laugh, you
know.

If Harlequin thy Columbine has stolen,
Laugh, Punchinello! The world will cry
"Bravo!"

Go hide with laughter thy tears and thy sorrow,
Sing and be merry, playing thy part,
Laugh, Punchinello, for the love that is ended,
Laugh for the sorrow that is eating thy heart.

F. E. Weatherly.

TCHAIKOVSKY - - Concerto in D major (Op. 35.)

Solo Violin—Miss KATHLEEN PARLOW.

Allegro moderato.
Canzonetta, Finale.

Tchaikovsky's compositions for the violin are not very numerous, and include only this single Concerto, a Valse-Scherzo, a Serenade, and a few detached pieces. Of these the Concerto easily ranks first, and it has, after running the whole gamut of hostile criticism, now firmly established itself as a favourite work both for the virtuoso and for his audience. Composed in 1877, it was ruthlessly condemned by the critics of the day. Leopold Auer, to whom it was at first dedicated, refused to play it, and it was not until Brodsky, in 1879, had made a venture with it at a Philharmonic Concert in Vienna that it gained in time a full appreciation of its many beauties. The dignified opening movement, the plaintive *Canzonetta*, and the spirited *Finale* all contain features of more than ordinary charm, and reveal the imagination of the master.

Standing, like the Concertos of Beethoven and of Brahms, in the key of D, it opens with a gentle and yet dignified melody for the orchestra. With a slightly slower *tempo* the soloist enters, and enunciates the beautiful main theme. After a bright episode this is followed by a seductive and graceful subject in the key of A, very expressive and fascinating. The chief ideas being now stated, there comes regular development and recapitulation. The solo part abounds in difficulties, with rapid runs and delicate *staccato*-passages, and the short *cadenza* included is the work of the composer. The finish is a heavily marked and exciting *Piu mosso*.

For slow movement there is a brief *Canzonetta*, melodious but sad. It is in G minor, with a middle section in E flat, and by its expressive phrases affords excellent contrast to the two more fully developed movements. It leads without break to the *Finale*, the section of the work which most displeased in its early days. This is founded on a bright

rhythmic theme, somewhat similar in style to the "Trepak" dance in the "Casse-Noisette" Suite, and is evidently of folk-tune origin. Contrasted with this leading idea is another theme played with marked emphasis by the soloist on the fourth string in the key of A. A brilliant and jubilant movement is constructed from this material, the whole *Rondo* being sparkling and vivacious.

M. L.

[illegible]

My trusty swan !

Oh that this summons ne'er had been !
Oh that this day I ne'er had seen !
I thought the year would soon be o'er,
When thy probation would have passed ;
Then, by the Grail's transcendent pow'r,
In thy true shape we'd meet at last !

O Elsa, think what joys thy doubts have ended !
 Couldst thou not trust in me for one short year ?
 Then thy dear brother, whom the Grail defended,
 In life and honour thou hadst welcomed here.
 If he returns when our sweet ties are broken,
 This horn, this sword, and ring give him in token ;
 His arm will conquer when the sword he raises,
 This horn will aid him in the hour of need,
 This ring shall mind him who did most befriend him—
 Of me, who saved thee from the depths of woe ;
 Let it remind him who did most befriend him—
 Of me, who saved thee from the depths of woe !
 Farewell ! Farewell ! Farewell ! my love, my wife.
 Farewell ! Henceforth the Grail commands my life.
 Farewell ! Farewell !

VINCENT O'BRIEN

- - - Samhain (New Work)

The work is founded on the following poem by Dora Sigerson (Mrs. Shorter) :—

THE POEM.*

A spirit, speeding down on All Souls' Eve,
 From the wide gates of that mysterious shore
 Where sleep the dead, sung softly and yet sweet.
 "So gay a wind was never heard before,"
 The old man said, and listened by the fire.
 And "'Tis the souls that pass us on their way,"
 The young maids whispered, clinging side by side.
 So left their glowing nuts awhile to pray.

Still the pale spirit singing through the night
 Came to this window looking from the dark
 Into the room ; then passing to the door,
 Where crouched the whining dog afraid to bark,
 Tapped gently without answer, pressed the latch,
 Pushed softly open, and then tapped once more.
 The maidens cried, when seeking for the ring,
 "How strange a wind is blowing on the door."

And said the old man, crouching to the fire,
 "Draw close your chairs, for colder falls the night,
 Push fast the door and pull the curtains to.
 For it is dreary in the moon's pale light."
 And then his daughter's daughter with her hand
 Passed over salt and clay to touch the ring,
 Said low : "The old need fire, but, ah ! the young
 Have that within their hearts to flame and sting."

And then the spirit, moving from her place,
 Touched there a shoulder, whispered in each ear,
 Bent by the old man nodding in his chair,
 But no one heeded her or seemed to hear.

*There is a belief in some parts of Ireland that the dead are allowed to return to earth on November 2nd (All Souls' Night), and the peasantry leave food and fire for their comfort, and set a chair by the hearth for their resting before they themselves retire to bed.

Then crew the black cock : and, so weeping sore,
 She went alone into the night again.
 And said the greybeard, reaching for his glass,
 "How sad a wind blows on the window-pane."

And then from dreaming the long dreams of time
 He woke, remembering, and let fall a tear.
 "Alas, I have forgot—and have you gone—
 I set no chair to welcome you, my dear."
 And said the maidens, laughing in their play :
 "How he goes groaning, wrinkle-faced, and hoar ;
 He is so old, and angry with his age—
 Hush ! hear the Banshee sobbing past the door."

The speeding of the spirit on the wind is announced by sequences of sixths on a tonic pedal ; the principal subject, with " John O'Dwyer of the Glen " as foundation, is used in the construction. " The gates of that mysterious shore where sleep the dead " is suggested by sombre chords for wood-wind and horns. Some bars further " The sweet singing of the spirit " is founded on an ancient Irish hymn-tune. Then follows a phrase for trumpets, trombones, and horns, accompanied by *pizzicato* basses presenting the gay wind heard by the old man, and a short development of these themes leads to a chromatic passage descriptive of the whispering of the maidens, the rhythmic movement recalling the opening subject. The passage is for muted strings.

Then follows reminiscences of the opening subject, leading to a wailing passage suggestive of " The pale spirit singing through the night." This passage is scored for wood-wind and strings with short *sforzandos* of muted trumpets and horns. Some bars further on is heard a passage descriptive of the knocking at the door. It is given on four horns, accompanied by viola and 'cello *pizzicato*, recalling the spirit motif. A descending passage for strings indicates the undoing of the latch, and a *crescendo* for full orchestra leads to a section in key of A major descriptive of the joys of Hallowe'en. A further development of the themes used in opening of the work culminates in a passage for wood-wind and string basses in which

the opening rhythm is again heard. It accompanies the part of poem beginning "Touched here a shoulder," etc. A 'cello solo, unaccompanied, depicts the old man's sleep, the motif used being a beautiful traditional melody, "A Lagan Love-song." A phrase recalling the opening motif suggests "The dreams of time." This use of the spirit-theme would indicate that in his dreaming the old man held communion with the departed soul.

The awakening, with all its bitter remembrances, is suggested by a curious sequence, in which the principal subject is presented, accompanied by harmonies which suggest the poignancy of the old man's regrets. It is followed by a *crescendo* passage for full orchestra, leading to a *glissando* depicting the mournful cry of the Banshee, and is followed by a *decrescendo* presentation of the spirit theme, with which the composition closes.

The work follows closely the structure of the poem on which it is founded as to the interweaving of themes representative of the natural and supernatural phases of the story, and whilst the frankly programme nature of the composition may be gauged from the indications given above, yet it was more the aim of the composer to convey an impression of that close intermingling of the spirit-world with the world of sense which has ever been so strongly characteristic of the Celtic mind.

The work is dedicated to John McCormack.

V. O. B.

INTERVAL OF TEN MINUTES.

ETHEL SMYTH - "On the Cliffs of Cornwall"

Prelude to Act II. of *The Wreckers**

The story of Act II. of "The Wreckers" is as follows: Thirza, the beautiful young wife of the elderly headman of a Cornish village in the eighteenth century, is detested by the community, which she in turn abhors. She has a lover, Mark, whom she has persuaded to light warning beacons down the coast on stormy nights, when it is the habit of the Wreckers to extinguish the lighthouse lantern in order that ships may founder on the rocks. Having gathered (in Act I.) that suspicion is rife, Thirza steals forth in the night to warn her lover, who she knows will be lighting a beacon in a distant creek. A great love-scene ensues, in which she consents to fly with him, and, as a final act of defiance, kindles the bonfire with her own hands, while both sing the melody, "Blaze, fire of love, in deathless splendour!" on which this Prelude is based.

Its purport is a summary of their love-story.

The first three bars contain the sea-motif, an oft-recurring figure for muted strings, harp, and wood-wind, after which the Love-theme is heard, but in the minor mode and in the bass. A reference to this theme (No. 5) will serve to identify its entrance. A short questioning phrase for clarinets and the appearance of a motif suggesting the cry of sea-birds, interwoven with the sea-motif, swells gradually to *ff*, and dies sullenly away. The note of distress which up to now has been prominent is dispelled by a new melody on the oboe which leads directly to the Love-theme (now in the major mode, *pp*), for *cov anglais* and horn. This theme, working up in a gradual *crescendo* to a triumphant outburst, sinks again; the voice of the sea, the sad cry of the sea-bird, are heard once more, and, after a pause, enters the theme of Death. Those who have heard the soft boom of waves in a cavern will guess the end. In Cornwall there are many caves that the sea invades at high tide, the egress of which to the cliff

* Book of Words of "The Wreckers" on sale at the office of Mr. Thomas Quinlan, 318 Regent Street.

above can be barred. The lovers are imprisoned, and the Love-theme is whispered by the violins as the doomed ones find union in death.

E. M. S.

Although Miss Ethel M. Smyth and her works are well known to musical connoisseurs, the following particulars may be welcome. The lady is a daughter of General Smyth, of the Royal Artillery, who fought in the Indian Mutiny. She studied music chiefly at Leipzig, for the most part privately with Heinrich von Herzogenberg, the correspondence of whom, as also of his wife Elizabeth, with Brahms has recently been published, in which is to be found frequent reference to Herzogenberg's young English pupil. Here in January, 1884, was played for the first time a string quartet from her pen, and three years later a Sonata in A minor for violin and pianoforte. The late Sir August Manns included in the programme of his benefit concert at the Crystal Palace on April 26th, 1890, her Serenade in D, and on the following October 18th produced her dramatic overture "Antony and Cleopatra." On January 18th, 1893, the Royal Choral Society, directed by the late Sir Joseph Barnby, performed Miss Smyth's Solemn Mass in D. This naturally drew widespread attention to her talents, and on December 7th, 1896, Mr. Henschel included in his Symphony Concert a Suite for strings in E. In May, 1898, was produced at Weimar "Fantasio," based upon Alfred de Musset's story, and this work, in revised form, was conducted by Mr. Mottl on February 10th and 17th, 1901. The following year, in March, the one-act opera "Der Wald" was mounted at the Royal Opera, Berlin, under the direction of Mr. Muck, and on July 18th, 1902, it was performed at Covent Garden under the conductorship of Mr. Lohse, the cast comprising Mesdames Lohse and Fremstad, and Messrs. Pennarini, Bispham, Blass, and Klopfer. "The Wreckers" has had a somewhat chequered history. It was accepted under the name of "Strandrecht" late in 1905 by Mr. Arthur Nikisch for performance at the Leipzig opera-house, where it was produced in November, 1906, under Mr. Nikisch's successor. The work was most favourably received, and announced for repetition four days

later, but was withdrawn by Miss Smyth, owing to the executive refusing to restore certain portions omitted without her consent. Shortly afterwards it was mounted at Prague, and last summer it was accepted by Mr. Mahler at Vienna, but his successor, Mr. Weingartner, has not yet presented it to the Viennese public.

A. K.

EDWARD ELGAR - Symphony in A Flat (Op. 55)

Andante Nobilimente e semplice. Allegro.

Allegro Molto.

Adagio.

Lento. Allegro.

This work, so long awaited by the admirers of the composer of "The dream of Gerontius" and of the "Enigma" variations, appeared in the winter of 1908 and at once justified the opinions of those who had prophesied that when Elgar turned his attention to symphony he would do great things. Dedicated to Hans Richter, "True Artist and True Friend," this work has already earned for itself a notable reputation, and has been many times performed both in England and upon the Continent. It is not possible to appreciate the nobility and depth of its utterances at a single hearing; study and oft-rehearing are necessary for a true estimate of the value of this, its composer's first, and (so far) only symphony.

A large orchestra is employed, the wind-instruments being mostly in sets of three: for instance the two oboes are supplemented by the *cor anglais*, the clarinets by the bass clarinet, the bassoons by the double bassoon. Much use is also made of the harps.

The slow introduction to the first movement presents to us the dignified and emotional melody which at once shows the touch of the composer of "Gerontius." This solemn and noble melody in A flat, heard on the flute, clarinet, bassoon, and violas, has a steady march-like accompaniment, and in a way dominates the whole Symphony. It is repeated by the

full orchestra, and then the key changes (somewhat abruptly) to the remote tonality of D minor, in which the opening stands. This *Allegro* is impetuous and vigorous: it presents a large number of subjects for treatment; the first of these is forceful and passionate and is first heard upon the strings. In the absence of thematic quotation it is difficult to give any idea of the variety, both in melodic outline and in rhythmic structure, of the materials upon which this movement is constructed. The second subject, in the regular key of the relative major (F) is in 6-4 time, and is given to the violins and repeated by the clarinet. The beginning of the development section may be discovered from the fact that it is upon the theme of the introductory melody, which now appears upon the horns in the key of C. New thematic matter is also introduced, and the working from here to the end of the movement (including a fine *Coda*) is very complex, especially in the matter of rhythm. After working up to an imposing climax the movement comes to a quiet ending.

The second movement is the shortest of the four and stands in the key of F sharp minor: it is constructed upon a busy fluttering little figure for the violins in very rapid notes; too serious in character to be termed a *Scherzo*, it has much of the lightness of that class of movement. In contrast to the first subject is a bucolic and heavily masked one in C sharp minor, heard upon the violas and clarinets; then follows a return of the first theme. This part of the movement ends in A major: a change to the key of B flat (remote again) ensues, and the *Trio* portion is presented: this consists mainly of a theme played by the flutes, and continued by the violins. When this has been to some extent utilised there is a return of the earlier part of the *Allegro molto* (the F sharp minor subject) which gradually quiets down until merely a single note is left hanging almost inaudibly on.

This note serves as the connecting link between the second and third movements, for the *Adagio* here begins without any break. It is difficult to speak other than extravagantly of the serene beauty of this glorious *Adagio cantabile*; it is one of the most highly emotional and poetically conceived of all slow

movements, and the hearer is led from beauty to beauty, and there is much to enchant the ear, both in luscious melody, in sonorous orchestration, and in ingenuity of device. The theme upon which it is constructed and which is heard upon all the violins, is a note-for-note adaptation of the subject of the second movement (the *Allegro molto*), with complete change of rhythm and style. Elgar is here in his most felicitous mood, and this *Adagio* breathes a spirit of the most intense earnestness, and conveys to us a message of supreme beauty. This D major movement is indeed an inspired and noble piece of writing.

Like the first movement the last section of the Symphony has an extended introduction in slow time. It first of all hints at several preceding fragments, prominent among which is the theme with which the whole work began. When the time quickens from *Lento* to *Allegro* a new and resolute subject is propounded of a strongly-marked character in the key of D minor. Contrast to this is afforded by the second theme of the *Finale*, a melodious one for the clarinet. A notable passage follows, one in double sixths with a curious kind of double pedal below it which gives the music here somewhat of an Eastern character, and which suggests the influence of Tchaikovsky. After a time we are taken back to our "Motto" theme, and there is much energetic and forceful piling up of climaxes. At length we come to the *Coda*, a fine piece of writing, in which an apotheosis of the opening theme (once again and finally in the key of A major) is made with strings divided into many parts, with sonorous writing for the whole of the orchestra, and with a final thrilling proclamation of its noble notes from the brass, this theme thunders forth the ending (as it whispered in the opening) of this great Symphony.

It is well to bear in mind that Elgar has disclaimed all "poetic basis" for his work: he has given it to us out of the fulness of his life's experience, and in it we may see the antagonism between the actual and the ideal in life, and the eventual triumph of the latter.

M. L.

THOMAS QUINLAN

Musical Agent & Impresario, 318 Regent St.,
W.

IMPRESARIO FOR FIRST PROVINCIAL
TOUR OF SIGNOR CARUSO IN THIS
COUNTRY.

Sole Manager for . .

THE BEECHAM ORCHESTRA

CONDUCTOR - MR. THOMAS BEECHAM.

Also Sole Representative for

Signor TAMINI (Tenor)

Mr. FRANCIS SULLIVAN
(Opera Comique, Paris)
(The New Tenor)

KATHLEEN PARLOW
(Violinist)

Mme. ANITA RIO
(Prima Donna, Covent
Garden)

Fr. SIGNE von RAPPE
(Prima Donna)

Miss GERTRUDE
LONSDALE (Contralto)

ZELIE DELSART
(Contralto)

HILDA SAXE (Pianist)
HERBERT FRYER
(Pianist)

BORIS HAMBOURG
(Cellist)

CATHIE STRING
QUARTET, etc., etc.

318 REGENT ST., LONDON,
W.

Cables : Adams' Cable Codex (Tenth Edition).
Telegraphic Address : "Orchestr. London."